

HIAWATHA'S CHILDHOOD

OPERETTA

BESSIE M. WHITELEY.



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HIAWATHA'S CHILDHOOD

OPERETTA IN ONE ACT
FOR UNCHANGED VOICES

TEXT BY HENRY WADSWORTH LONGFELLOW

MUSIC BY BESSIE M^Y WHITELEY



*Awarded the Prize by "The National Federation
of Music Clubs' Competition," closing September 1,
1912, in the Operetta Class (Unchanged Voices)*

100
Price 75 Cents

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BOSTON

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CHARACTERS

HIAWATHA. (As a young child in Scenes I and II, and as a youth in Scene III.) Represented by a young child and a youth.

NOKOMIS. Represented by a girl dressed as an Indian woman.

MUDJEKEEWIS. (*West-Wind.*) Represented by a youth.

IAGOO. (*The Boaster.*) Represented by a youth of size or a young man.

FIRST INDIAN YOUTH

SECOND INDIAN YOUTH } Youths

THIRD INDIAN YOUTH

FIRST INDIAN MAIDEN

SECOND INDIAN MAIDEN } Girls

THIRD INDIAN MAIDEN

Indian Youths, Warriors, Maidens, Women, Wind-Spirits, Phantoms, Fire-flies, etc.

SCENE I

A forest by a lake; an Indian wigwam in foreground.

SCENE II

Further in the forest.

SCENE III

Same as Scene I.

(*The Operetta may be given with one scene only.*)

REQUIREMENTS FOR PERFORMANCE

Purchase of at least 8 copies of the piano-vocal score and a sufficient number of chorus parts for remaining participants — at least one for each two in the chorus. Royalty Fee \$5.00 each performance if admission is charged. For any subsequent performance, where scores and chorus parts are used again, Royalty Fee \$10.00 if admission is charged, \$5.00 if no admission is charged.

The names of the author and composer must appear on the program and in all publicity matter before and after performance.

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Orchestration Rental: \$7.50 one month; 35¢ each duplicate parts; 50¢ each separate parts.

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MOTIVES

The music is based on the following motives, derived from Indian melodies.

"GAME SONG" Indians of Vancouver's Island

Used in No's 1, 14, 18 a, c, & d.

"LOVE CALL" Omaha Indians

Used in No. 1, (last movement) and No. 6.

A characteristic phrase from the original, a "Love Call" played on the native *flageolet*.

"REST SONG" Omaha Indians

etc.
Used in No's 2, 7, 18 b.

The melody line as in the original, the five measure groups devised by the composer.

"LOVE SONG" Omaha Indians

Used in No. 4.

The melody line as in the original, the rhythm devised by the composer.

"DANCE SONG" Omaha Indians

Used in No. 10.

The germ of the "Dance Song", in the original of which there is more rhythmic than melodic development.

"SONG OF THE SPIRIT" Omaha Indians

Used in No. 11.

Derived melodically from the original, but condensed rhythmically.

"OLD MAN'S LOVE SONG" Omaha Indians

etc.
Used in No. 16.

The repetition of the first two measures in the 5th below, is an interesting feature of this melody.

The publishers are indebted to Miss Alice C. Fletcher for permission to use the above motives from "Indian Story and Song from North America".

THE NEW YORK PUBLIC LIBRARY HIAWATHA'S CHILDHOOD

Text selected from "Hiawatha" by
HENRY WADSWORTH LONGFELLOW

Music by
BESSIE M. WHITELEY

Scene 1

A forest by a lake; a wigwam in the foreground, flap closed. A few men and women seated about on the ground.

Nº 1. Introduction: Chorus and Dance of Indian Warriors

Music based upon a "Game Song" of the Indians of Vancouver's island.

Allegro vivace (Strongly mark the peculiar rhythm.)

The musical score consists of three staves of music. The top staff shows a piano part with a treble clef, a key signature of one sharp, and a time signature of 4<sup>3</sup;>4. The middle staff shows a bassoon part with a bass clef and a key signature of one sharp. The bottom staff shows a bassoon part with a bass clef and a key signature of one sharp. The lyrics "Ki - yi - yi - yi, Ki - yi - yi!" are repeated throughout the piece. Performance instructions include "Ped." (pedal), "L.H." (left hand), "cresc.", "molto", "cresc.", "e", "marcatiss.", and dynamic markings like "f", "sf", and "ff". The score is annotated with "give yells and dance vigorously a war dance." and "(Enter Indian warriors who".

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(Continued dancing of Indian warriors.)

Piano score for two staves. The top staff consists of a series of eighth-note chords. The bottom staff follows a similar pattern with some rhythmic variations. Measure markings include an asterisk (*), "Re.", and another asterisk (*).

Continuation of the piano score. The pattern of eighth-note chords continues across two staves. Measure markings include an asterisk (*), "Re.", and another asterisk (*).

(The dancing gradually subsides.)

Continuation of the piano score. The pattern of eighth-note chords continues. Measure markings include an asterisk (*), "Re.", "Re.", "Re.", "sf" (fortissimo dynamic), and "decresc." (decrescendo dynamic).

They are seen to wash their hands in the lake, they throw away their arrows, to make peace-pipes which they

Continuation of the piano score. The pattern of eighth-note chords continues. Measure markings include an asterisk (*), "Re.", "Re.", "Re.", "Re.", and "Re.".

(Enter MUDJEKEEWISS (West-Wind) attended by WIND-SPIRITS.)

Continuation of the piano score. The top staff begins with a dynamic "pp" (pianissimo) and a tempo "rit.". The bottom staff begins with a dynamic "p" (pianissimo) and a tempo "molto accel.". Measure markings include an asterisk (*), "Re.", "Re.", "Re.", "Re.", and "Re.".

Hiawatha

Allegretto

(MUDJEKEEWIS raises the flap)

of the wigwam disclosing NOKOMIS nursing the little HIAWATHA.)

(All group for Chorus.)

a tempo

Lied. * *Xed.* * *Lied.* * *Lied.* * *Lied.* * *Lied.* * *Lied.*

Nº 2. Chorus: "By the shores of Gitche Gumee"

Soprano I-II, Alto

Music based upon Omaha Indian "Rest Song"

* Andante moderato

mf

(Preserve the five-measure rhythm throughout.)

Lied. * *Lied.* * *etc.*

attacca

* At this tempo, consider each measure one beat.

Hiawatha

Andante moderato e espressivo

Soprano I-II [mf] 1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

Alto [mf] 1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

legato

Led. * *Led.* * etc.

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

Led. * *Led.* *

1. Stood the wig - wam,
2. Rose the firs, *Led.* * 1. Daugh - ter
of No - ko - mis, Bright be -
cones up - on them; of the Moon, No -
the of No - ko - mis, Bright be - fore it beat, the

Led. * *Led.* *

of the moon.
fore - it.

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

*Led. ** *Led. ** *Led. ** *Led. ** *Led. **

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

dim. e più tranquillo

*Led. ** *Led. ** *Led.* *

1 2

Led. * *Led.*

2

They gather into groups to the right and left.

NOKCMIS comes from the wigwam, bearing an Indian cradle. She places in it the little HIAWATHA.

Nº 3. Recitation

(Spoken by a little Indian maiden)

"There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,

Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, singing.

Nº 4. Solo: "Ewa-Yea" (NOKOMIS)

Motive for music suggested by an Omaha Indian "Love Song"

Molto moderato

molto tranquillo e espressivo

p legato

mp

1. E - wa - yea! My lit - tle owl - et!
2. E - wa - yea! My lit - tle owl - et!

E - wa - yea! E - wa - yea!
E - wa - yea! E - wa - yea!

Who is this, that Hush! the Nak - ed

poco rit.

a tempo

lights the wig-wam? With his great eyes lights the wig-wam?
Bear will hear thee! E - wa - yea! E - wa - yea!

My
My

poco rit.

a tempo

Re. *

Re. *

lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My
lit - tle owl - et, E - wa - yea! My

dim.

Re. *

*

Re. *

*

Re. *

*

Re. *

*

lit - tle owl - et! Who is this, that lights the wig-wam?
lit - tle owl - et! Hush! the Nak - ed Bear will hear thee!

E - wa -
E - wa -

Re. *

molto rit.

1

2

yea!
yea!

E - wa - yea! E - wa - yea!
E - wa - yea! E - wa -

- - - yea!

molto rit.

Re. *

NOKOMIS at the end of the song stoops over the cradle of the sleeping *HIAWATHA*. All the others retire from the stage except three Indian youths who speak the following:

Hiawatha

Nº 5. Recitation

FIRST INDIAN YOUTH:

"Many things Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoo-dah, the comet.
Ishkoo-dah, with fiery tresses:"

SECOND INDIAN YOUTH:

"Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter:"

THIRD INDIAN YOUTH:

"Showed the broad white road in heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows."

During the recitation of the preceding, the stage is darkened.

Enter MUDJEKEEWIS (West Wind) and WIND SPIRITS and PHANTOMS.

The three Indian youths retire in fright.

Nº 6. Wind Song and Phantom Dance

West Wind motive from Omaha Indian "Love Call."

Capricioso

accel.

rit.

rit.

a tempo

molto accel. e cresc.

L.H.

dim.

ppp

rit.

*

Wind Song

Allegretto

WIND SPIRITS

leggierissimo

oo - oo

oo - oo

molto cresc.

cresc.

dec.

accel. molto dim.

ppp

rit.

attacca

*

Phantom Dance

mf a tempo e non legato

pp

mf legato

s

pp

(Phantoms disperse)

leggierissimo pp

The musical score consists of five staves of piano music. The first staff starts with a treble clef, a bass clef, and a common time signature. It includes dynamic markings *mf*, *a tempo e non legato*, and *pp*. The second staff begins with a treble clef and a bass clef, with a key change to B-flat major indicated by a B-flat symbol above the staff. It includes a dynamic marking *mf legato*. The third staff starts with a treble clef and a bass clef, with a key change to C major indicated by a C-sharp symbol above the staff. It includes a dynamic marking *s* and a *pp* marking. The fourth staff starts with a treble clef and a bass clef, with a key change to G major indicated by a G-sharp symbol above the staff. It includes a dynamic marking *pp*. The fifth staff starts with a treble clef and a bass clef, with a key change to F major indicated by an F-sharp symbol above the staff. It includes a dynamic marking *leggierissimo pp*. The score also features various note patterns, rests, and performance instructions like 'Ped.' and asterisks.

Wind-Song

Allegro (*WIND SPIRITS*)

leggiero

cresc.

molto decresc.

mf

oo - oo oo - oo

oo - oo oo

*

(PHANTOMS and WIND SPIRITS disappear as the stage is gradually lighted.)

(Reenter Indian men, women and youths.)

(Lighted stage.)

PANTOMIME:- The crowd looks about curiously. They pick up a fan of feathers, an antique war club, a moccasin, a head-dress etc., representing surprise by gesture. They take notice of NOKOMIS and HIAWATHA by the wigwam, unharmed: and finally group for the following chorus:

Hiawatha

Nº 7. Chorus: "At the door on Summer evenings"

Unison Chorus

Motive of music from Omaha "Rest Song" as in Nº 2

* Andante moderato

(Preserve the five measure rhythm.)

1. At the door on sum - mer ev - 'nings Sat the
2. Heard the whis - p'ring of the pine - trees, Heard the

lit - tle Hi - a - wa - tha; Heard the whis - p'ring
lap - ping of the wa - ters. "Mi - ne - wa - wa!"

* Consider each measure as a single beat
Hiawatha

of the pine - trees, Heard the lap - ping of the
 said the pine - trees, "Mud - way - aush - ka!" said the

wa - - -ters. Sounds of mu - sic, words of won -
 wa - - -ters. Sounds of mu - sic, words of won -

*

der; Sounds of mu - sic, words of won - der.
 der; Sounds of mu - sic, words of won - der.

1

2

molto rit. rit. a poco
 Ped. * Ped. CURTAIN.

8.....

8.....

meno mosso

ped. * *ped.* * *ped.* *

a tempo

ped. *

p

The FIRE-FLIES vanish

molto decresc.

ppp

Nº 9. Recitation

(by an Indian Maiden)
 "Saw the fire-fly, Wah-wah-taysee,
 Flitting through the dusk of evening,
 With the twinkle of its candle

Lighting up the brakes and bushes,
 And he sang the song of children,
 Sang the song *Nokomis* taught him:"

Nº 10. Solo: "Wah-wah-taysee" (HIAWATHA)

(Motive for music of "Wah-wah-taysee" suggested by Omaha Indian "Dance Song")

Moderato

Musical score for 'Wah-wah-taysee' solo, first section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The tempo is 'Moderato'. The first measure is a rest. The second measure starts with a forte dynamic. The third measure begins with a piano dynamic and a leggiere instruction, followed by a melodic line. The fourth measure continues the melodic line. The fifth measure concludes the section.

semplice

Musical score for 'Wah-wah-taysee' solo, second section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The tempo is 'semplice'. The first measure shows a melodic line. The second measure begins with a piano dynamic and a leggiere instruction, followed by a melodic line. The third measure concludes the section.

1. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,
 2. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,

Musical score for 'Wah-wah-taysee' solo, third section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The tempo is 'semplice'. The first measure shows a melodic line. The second measure begins with a piano dynamic and a leggiere instruction, followed by a melodic line. The third measure concludes the section.

Light me with your lit-tle can-dle, Light me with your lit-tle can-dle,
 Light me with your lit-tle can-dle, Light me with your lit-tle can-dle,

meno mosso rit.
 Ere up-on my bed I lay me, Ere up-on my bed I lay me,
 Ere in sleep I close my eye-lids, Ere in sleep I close my eye-lids!

meno mosso rit.
Rit. *

a tempo
 Ah, light me! Light me with your lit-tle can-dle.
 Ah, light me! Light me with your lit-tle can-dle.

a tempo

rit.
 Wah-wah-tay-see, Wah-wah-tay - - see.
 Wah-wah-tay-see, Wah-wah-tay - - see.

rit. *v.* *ppp attacca*

During the singing by the chorus in the following, NOKOMIS and HIAWATHA wander about, the former evidently pointing out various natural wonders.

The replies of NOKOMIS are spoken after each division of the chorus singing.

Hiawatha

N^o11. Chorus: "Saw the Moon" "Saw the Rainbow" "When he heard the owls"

(Semi-Chorus in Unison)

Alternating with spoken words

Motive for music from Omaha Indian "Song of the Spirit"

Tranquillo

The musical score consists of six staves of music. The top staff is for the piano, followed by two staves for the vocal part, then another two staves for the piano, and finally one staff for the vocal part at the bottom.

Piano Part (Top Staff): The piano part features a sustained eighth-note chord in G major. The vocal parts enter with a melodic line consisting of eighth and sixteenth notes. The vocal entries alternate with spoken words.

Vocal Part (Second and Third Staves): The vocal line begins with "Saw the moon rise from the wa - - ter," followed by "Rip - pling, rip - pling, round - ing from the wa - - ter," and ends with "Saw the flecks and shad - ows on it," followed by "Saw the".

Piano Part (Fourth and Fifth Staves): The piano part provides harmonic support with chords and arpeggiated patterns.

Vocal Part (Bottom Staff): The final vocal entry is "Hiawatha".

piu. agitato

flecks and shad-ows on it,
Whispered "What is that?"

"What is that, No-ko - mis?"

rit.

Spoken by NOKOMIS:

"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;

Right against the moon he threw her;
'Tis her body that you see there."

tranquillo

Oh! No-ko - mis!

cresc.

dec.

2. Saw the rain - bow in the heav -

dec.

en, Saw the rain-bow in the heav'n, the heav - -

Rit.

*

en, Saw the rain-bow in the heav-en,

In the East-ern sky, the rain-bow,

pianissimo agitato

Whispered "What is"

that? What is that, No-ko - mis?"

rit.

Spoken by NOKOMIS

"'Tis the heaven of flowers you see there;
All the wild-flowers of the forest,
All the lilies of the prairie,

When on earth they fade and perish,
Blossom in the heaven above us."

Semi-Chorus

Ah! No - ko - mis!

*tranquillo**cresc.**Ped.*

*

*poco agitato**mf*

(mysterious)

3. When he heard the owls— at mid - night,

*.

**.

Hoot-ing, laugh-ing in the for -

Ped.

*

più agitato

est, "What is that?" he cried in ter - ror "What is
 Ped. Ped. Ped.

that?" he said, "No - ko - mis!"

What is that No - ko - mis?"
 ff ff
 Ped. *

Spoken Words by Nokomis
 "That is but the owl and owlet,

Talking in their native language
 Talking, scolding at each other."

mf
sempre tranquillo L.H.

Semi Chorus
 Oh! No - ko - mis!
 rit. attacca
 Hiawatha Ped. *

Nº 12. Chorus. "Then the little Hiawatha"

(Full Chorus in three parts)

Moderato con spirito

Soprano I-II

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Alto

Moderato con spirito

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Moderato con spirito

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodg - es,

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodg - es,

Musical score for the first section of 'Hiawatha'. The music is in G major, common time. The vocal line consists of two staves: soprano and alto. The piano accompaniment is in the basso continuo style, providing harmonic support. The lyrics describe various animals and their secret lives.

Learned their names and all their se - crets, How they built their nests in sum-mer,
Where the squir-rels hid their a - corns, How the rein - deer ran so swift-ly,

Learned their names and all their se - crets, How they built their nests,
Where the squir-rels hid their a - corns, How they ran so swift-ly,

Musical score for the second section of 'Hiawatha'. The vocal line continues with the soprano and alto parts. The piano accompaniment provides harmonic support. The lyrics continue the narrative of the animals' secret lives.

Where they hid them-selves, }
Why so tim - id, } 1-2. Talked with
Where they hid them-selves, } 1-2. Talked with them when-e'er he met them,
Why so tim - id, }

marcato *p*

Where they hid them-selves in win-ter, } 1-2. Talked with them, with them,
Why the rab - bit was so tim-id, }

them where-e'er he met them,

dim.

Talked with them when - e'er he met them, Talked with

Talked with them, Talked with

dim.

Called them "Hi - a - wa-tha's Chick-en."

Called them "Hi - a - wa-tha's Broth-ers."

them. "Hi - a - wa - tha's, Hi - a -

them. "Hi - a - wa - tha's," Called them "Hi - a -

Called them "Hi - a -

Called them "Hi - a -

sempre con spirito *p*

Called them "Hi - a - wa-tha's Chicken."

Called them "Hi - a - wa-tha's Brothers."

wa - tha, "Hi - a - wa - tha's," Hi - a - wa - tha!

cresc.

wa-tha's Chick-en." "Hi - a - wa - tha's," the lit-tle Hi - a - wa - tha!

wa-tha's Broth-er." L.H.

Scene 3

(Place.— As in Scene I. Upon the stage are Hiawatha as a youth, Nokomis, Iagoo, Indian men, women, youths, etc. Iagoo is seen making arrows.)

Nº 13. Recitation

FIRST INDIAN YOUTH

Then Iago, the great boaster,
He the marvelous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha.

SECOND INDIAN YOUTH

From a branch of ash he made it,
From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin,
Then he said to Hiawatha

Nº 14. Solo: "Go, my Son!"(IAGO)

Motive of music based upon "Game Song" of the Indians of Vancouver's Island

Allegro e vigoroso

The musical score consists of two staves. The top staff is for the piano, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the voice, with lyrics in parentheses. The piano part includes dynamic markings like *f* and *p*, and performance instructions like "Preserve the peculiar rhythm". The vocal part features several "Ped." (pedal) markings and asterisks indicating where to begin the vocal line. The lyrics in the vocal part are:

"Go, my son, in - to the for-est, Where the red deer herd to-get-er,

Kill for us a fa-mous roe-buck, Kill for
 Ped. *

us a deer with ant - lers!"
 Ped. * Ped.

"Go, my son, in - to the for - est, Where the reddeer herd to-geth-er,
 Ped. *

Go, my son, Go! Kill for us a fa-mous roe-buck,
 Ped. * Ped.

Kill for us a deer with ant-lers! Go, my son, in - to the for -
 Ped. *

est."

"Go, my Son, in - to the for - est,

Pd.

*

Where the red deer herd to-geth - er."

IAGO gives to HIAWATHA the bow and arrows and leads him off, pointing to the forest in the background.

cresc.

f

attacca

The others watch his departure, giving him (by pantomime) an encouragement for his undertaking.
The semi-chorus, in contemplation sings the following:

Nº 15. "All alone walked Hiawatha"
Semi Chorus in Unison

Andante (*Quasi recitativo*)

Forth in - to the for-est straightway All a-lone walked

legato

mf

a piacere

p a tempo

*

Hi - a - wa - tha, All a - lone walked Hi - a - wa - tha,

Proud-ly, with his bow and ar - rows; Proud-ly, with his

bow and ar - - rows; All a - -

alone, All a - lone walked Hi - a - wa - tha

Hiawatha

Nº 16. Chorus: "And the birds sang round him"

Full Chorus in Unison with Flute and Violin Obbligato

Motive of music from "Old Man's Love Song" of the Omaha Indians

Moderato

Flute

Violin

Chorus

Quasi recitativo espressivo ed tranqu.

Moderato
tranquillo, con grazioso, sempre legato

1. And the
2. Sprang the
3. And the

birds sang round, him o'er him, birds sang
squir - rel, Ad - ji - dau - mo, Ad - ji -
rab - bit from his path - way, from his

o'er him, Sang the rob - in, the O - pee - chee,
 dau - mo, Up the oak - tree, close be - side him,
 path - way, Leaped a - side, and at a dis - tance,

* * * * *

Sang the blue - bird, the O - wais-sa, And the birds sang
 In and out a - mong the bran-ches, Laughed, and said be -
 Sat e - rect up - on his haunches, Say - ing to the

* * * * *

round him,
tween his laugh-ing,
lit - tle hunt - er,

birds sang o'er him,
close be - side him,
to the hunt - er,

Reed. * *Reed.* *

"Do not shoot us,
"Do not shoot me,
"Do not shoot me,

Reed. *Reed.* *Reed.*

shoot us, Hi - - - a - wa - - tha!"
 shoot me, Hi - - - a - wa - - tha!"
 shoot me, Hi - - - a - wa - - tha!"

1-2

"Do not shoot us, Hi - a - wa - tha!"
 "Do not shoot me, Hi - a - wa - tha!"
 "Do not shoot me, Hi - a - wa - tha!"

1-2

[3]

tha!!

[3]

decresc.

molto dim. e rit.

rit. e dim.

Notes marked o in harmonics

Hiawatha

N^o 17. Recitation

FIRST INDIAN MAIDEN:

But he heeded not, nor heard them,
For his thoughts were with the red deer;
On their tracks his eyes were fastened,
Leading downward to the river,
To the ford across the river,
And as one in slumber walked he.

SECOND INDIAN MAIDEN:

Hidden in the alder-bushes,
There he waited till the deer came,
Till he saw two antlers lifted,
Saw two eyes look from the thicket,
Saw two nostrils point to windward,
And a deer came down the pathway
Flecked with leafy light and shadow.

THIRD INDIAN MAIDEN:

And his heart within him fluttered,
Trembled like the leaves above him,
Like the birch-leaf palpitated,
As the deer came down the pathway.

N^o 18. Finale: (A) "Then upon one knee"

(Chorus in Unison)

Motive of music based upon Indian "Game Song" (Vancouver's Island)

Allegro con vivo

(Preserve the peculiar rhythm.)

Then, up -

Then, up -

Then, up -

on one knee up-ris-ing, Hi - a-wa-tha aimed an ar-row;

Then, up -

Then, up -

Then, up -

mf

Scarce a twig moved with his motion, Scarce a leaf was stirred or

decrec. *mf* *sempre mezzo-forte*

rus - tled,

But the wa - ry roe-buck start-ed,

f

Rit. *

Rit. *

Stamped with all his hoofs to-gether.

List-ened with one

Rit.

foot up-lift-ed,

rit.

a tempo

List-ened;

Leaped as if to meet the ar - row!

rit.

a tempo cresc. *sf*

*

Rit.

Rit.

Ah! the sing-ing, fa-tal ar-row,
Ped.

Like a wasp it buzzed and stung him!
cresc. sf. molto dim. attacca
Ped. Ped. *

Finale (B) "Dead he lay there in the forest"

Semi Chorus in Three Parts

Preserve the five measure rhythm
Andante moderato e espressivo

Soprano *pp* Hum.
Alto *p* Hum.
Soprano *mf* Hum. Hum.

Dead he lay there in the for - est, By the

Andante moderato

ford a - cross the riv - er; Beat his tim - id heart no

* Consider each measure as one beat
Hiawatha

Hum.

long - er, Beat his tim - id heart no long - er,

Hum.

Dead he lay there in the for - est,

Hum.

By the ford a - cross the riv - - er.

attacca

decresc

Finale (D) "Strong-Heart"

Full Chorus in Three Parts

Allegro vivace

ko-mis, Made a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,

D. *

From the red-deer's flesh, No - ko-mis Made a
 Made a cloak for Hi - a - wa - tha, Made a
 Made a

Made a

ban-quet to his hon - or,
 ban-quet to his hon - or, Mad a ban-quet
 ban-quet to his hon - or,

marcato

All the vil-lage came and feast-ed,

to his hon-or,

All the vil-lage came and feast-ed,

Red.

Rd.

*

All the guests praised Hi - a - wa - tha,

All the guests praised Hi - a - wa - tha,

cresc.

Rd.

Rd.

* *Rd.*

Called him "StrongHeart, Soan - ge - ta - ha!"

Called him "StrongHeart, Soan - ge - ta - ha!"

Called him "StrongHeart, Soan - ge - ta - ha!"

Rd.

Rd.

Called him "Strong - Heart, Soan - ge - ta - -
 Called him "Strong - Heart, Soan - ge - ta - -
 Called him "Strong - Heart, Soan - ge - ta - -

ff marcato *decresc.*

ha!" ha!" ha!"

cresc.

CURTAIN

ff *sffz* *sempre ffff*

Hiawatha *Ad.*

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With sails and oars